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Folk & Folklore, Lawrence University Symphony Orchestra, October 14, 2016

Lawrence University

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FOLK & FOLKLORE

Lawrence University
Symphony Orchestra
Mark Dupere, conductor

Friday, October 14, 2016

8:00 p.m.

Lawrence Memorial Chapel

La Péri: Fanfare

Paul Dukas
(1865–1935)

Symphony No. 104 in D major, Hob. I:104 (“London”)

Joseph Haydn
(1732–1809)

Adagio – Allegro

Andante

Menuet & Trio: Allegro

Finale: Spiritoso

♦ BRIEF INTERMISSION ♦

Symphony No. 2 in C minor, op. 17 (“Little Russian”)

Peter Ilyich Tchaikovsky
(1840–1893)

Andante sostenuto – Allegro vivo

Andantino marziale, quasi moderato

Scherzo

Finale

PROGRAM NOTES

PAUL DUKAS

Born Paris, France October 1, 1865; Died Paris, France May 17, 1935

La Péri: Fanfare

Dukas composed the music for the ballet *La Péri* in 1912. The ballet tells the story of a magi, Iskander, and his search for immortality and his eventual encounter with the mystical Peri. The fanfare, separately written as an introduction for the ballet, is scored for three trumpets, four horns, three trombones, and tuba.

In contrast to the ethereal, mystical mood of the ballet, the fanfare opens the drama brilliantly with a highly-accented opening call. A theme unique to the fanfare is then introduced by the horns before being passed back and forth between them and the trumpets. A short middle section introduces a calmer and reflective theme, before the opening call is repeated, leading into a short coda and the end of the fanfare.

FRANZ JOSEPH HAYDN

Born Rohren, Austria March 31, 1732; Died Vienna, Austria May 31, 1809

Symphony No. 104 in D major, Hob. I:104 ("London")

Haydn's Symphony no. 104, is both the final of twelve "London" symphonies as well as the composer's final symphony, and was written in 1795 during the composer's second stay in London. It is written for two flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings, and was given its premier performance on May 4 of 1795 at The King's Theatre in London.

The symphony begins with a grand introduction in *Adagio* before a quiet theme is introduced in D; minor or major, the listener is unsure. The introduction is deceptive, and implies that the entire symphony might be in either of the two keys. This ambiguity is finally settled at the beginning of the *Allegro*, with the higher-spirited main theme played in the major key. The *Allegro* is monothematic, meaning that there is no second theme; instead, the main theme is developed throughout the movement in different keys. The closest

there is to a second major theme is merely a fragment of the main theme, repeated in a minor key throughout the second half of the movement.

The second movement is a cheerful but pensive *Andante* in G Major, where the theme is introduced by the strings and later accompanied by the bassoon. The theme is played very lightly throughout, with Haydn making frequent use of staccato and rests in between notes. The woodwinds then suddenly play the theme in a more hesitant G minor, before they are interrupted by a loud and dramatic episode from the entire orchestra beginning in D minor (perhaps recalling the introduction to the preceding movement). This outburst drives the main theme into a series of variations that continue throughout the movement, eventually ending back in a more relaxed G Major.

The third movement is in a dance style called a *Menuetto* in three parts. The first section is playful, while the contrasting middle section is lighter and more introverted, and features pizzicato in the strings that adds to the lightness of the oboe and bassoon. Finally, the third section is simply a repetition of the first.

The *Finale* begins with a very rustic theme, played by the violins. This theme is taken from the Croatian folk song “Oj, Jelena, Jelena,” and is further supported by a drone from the low horns and cello. The rest of the orchestra soon joins in, erupting into an almost dance-like movement similar to the first. The finale continues to develop the opening theme in different keys, before making one last, triumphant return to the main theme to end the symphony.

PETER ILYCH TCHAIKOVSKY

Born Votkinsk, Russian Empire April/May, 1840; Died Saint Petersburg, Russian Empire October/November, 1893

Symphony No. 2 in C minor, op. 17 (“Little Russian”)

Tchaikovsky’s Second Symphony was a great success upon its premier on February 7, 1873. The composer, however, was not initially satisfied with the work, and revised it throughout 1879-80.

The later version is what will be performed tonight. The symphony is scored for piccolo, two flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

The first movement opens with a brief flourish from the orchestra, followed by a long and sorrowful melody played by solo horn. The melody itself is traditional, and traces its roots from the Ukrainian folk song “Down by Mother Volga”. This introduction, *Adagio sostenuto*, powerfully builds with intensity before settling down to a repetition of the folk song. This leads into the *Allegro vivo*, where an agitated theme is introduced in the woodwinds, with the entire orchestra soon dramatically joining in. Eventually, both the folk melody and the second theme are shared amongst the orchestra. The movement concludes with a return of the folk again played by the solo horn.

The second movement, as implied by the tempo, *Andantino marziale*, is a stately march, yet the soft clarinets provide a caricature-like nature. This piece was originally intended for use as a wedding march in Tchaikovsky’s never-finished opera *Undine*, and as a result does not follow the typical slow-movement function in the symphony. The central section’s theme is taken from the Ukrainian folk song “Spin, O My Spinner.”

The *Scherzo* in C minor, is incredibly precise and is played at breakneck speeds throughout. The movement makes frequent use of dynamic contrast, with tension building in the strings and woodwinds through quieter dynamics, constantly being broken with quick outbursts from the brass and percussion.

The *Finale* begins with a majestic main theme that is introduced in a brief yet sweeping chorale. This theme is taken from the third traditional Ukrainian folk song, “The Crane.” The frequent use of Ukrainian folk music throughout the symphony, coupled with the grand opening of the *Finale*, quite possibly foreshadows the finale “The Great Gate of Kiev” from Mussorgsky’s *Pictures at an Exhibition*. The *Allegro vivo* uses the same theme in a faster, lighter style. Eventually a second, more lyrical theme is introduced to overlap

with the first. Finally, after a ringing gong strike, the orchestra speeds into a frantic *Presto*, bringing the symphony to a rousing and joyful conclusion.

Nathaniel Sattler, *LSO Violist*

Lawrence University Symphony Orchestra

VIOLIN I

Maddy Brotherton[#]
Isabel Dammann
McKenzie Fetters
Abigail Keefe
Eleanor Legault
Sylvia Middleton
Amanda Milne
Margaret Norby
Joan Shalit
Katie Weers

VIOLIN II

Laura Duggan
Jessica Gehring
Trace Hybertson
Wendell Leafstedt
Meghan Murphy
Alex Quinn
Rehanna Rexroat
Rachael Teller*
Winifred Waters

VIOLA

Laura Burke
Lia Eldridge
Trent Guerrero
Gabriel Hartmark
Nat Sattler
Julia Tibbetts
Gawain Usher*
Matthew Wronski

VIOLONCELLO

Maggie Anderson
Julian Bennett
Natalie Galster
Julia Johnson
Adam Korber
Alex Lessenger*

VIOLONCELLO, cont.

Mikaela Marget
Henry McEwen
Sarah Ogden
Logan Robison
David Sieracki
Evan Stroud
Joshua Tan
Noah Whiteman

BASS

Jeanette Adams
Sterling Boyd
Jessica Cable
Maxwell Craig
David De Stasio
Emmett Jackson*
Clay Knoll
Sarah Krysan
Zoe Markle
Steven Traeger

FLUTE

Sara Larsen*
Jordan Peterson
Erec VonSeggern

PICCOLO

Jordan Peterson

OBOE

Ellie Coale
Maralee Mindock
Delaney Olsen*

CLARINET

Daniel Bernstein*
Nathan Gornick

BASSOON

Jacob Fernandez*

Renae Tuschner

HORN

Julian Cohen

Emma Jensen

John O'Neill

Nicoletta Pignatello*

Nick Suminski

TRUMPET

Dean Chen

Chad Erickson

Isaac Mayhew

Amanda Wahl*

*Denotes principal or section leader

#Denotes concertmaster

TROMBONE

Justin Coyne*

Laura Van Asten

BASS TROMBONE

Liam McDonald

TUBA

Tim Platt*

Isaac Portoghese

TIMPANI

Sean Goldman

Liam McCarty-Dick*

PERCUSSION

Brian Mironer

Dylan Senderling

LSO Stage Crew

Justin Coyne

Carl Johnson

Nicoletta Pignatello

LSO Librarians

Renae Tuschner

Adam Korber

McKenzie Feters

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills, and to our colleagues in the liberal arts. We give special thanks to the studio instrumental faculty.

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Samantha George, violin

Wen-Lei Gu, violin

Matthew Michelic, viola

Janet Anthony, cello

Mark Urness, bass

Nathan Wysock, guitar

Suzanne Jordheim, flute

Erin Lesser, flute

David Bell, clarinet

Howard Niblock, oboe

Sumner Truax, saxophone

Steve Jordheim, saxophone

Carl Rath, bassoon

James DeCorsey, horn

Jeffrey Stannard, trumpet

John Daniel, trumpet

Nick Keelan, trombone

Tim Albright, trombone

Marty Erickson, tuba and
euphonium

Dane Richeson, percussion

Catherine Kautsky, piano

Michael Mizrahi, piano

Anthony Padilla, piano

Kathrine Handford, organ

Upcoming Performances

Sunday, October 30, 1-6 p.m., LSO Concerto Competition

Tuesday, November 15, 8:00 p.m.

Saturday, January 28, 8:00 p.m.

Friday, March 10, 8:00 p.m.

Friday, April 21, 8:00 p.m., Handel: *The Messiah* with the Lawrence Choirs

Friday, June 2, 8:00 p.m.

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.

